

MACKASEY:

JUSTIFIES SHIFTY POLITICS

by Paul Brand

Speaking at Canadian Institute of Management (CIM) last night, Bryce Mackasey and the Canadian Institute of Management (CIM) got together Wednesday night for dinner, drinks, and discussion on various aspects of Canada's future. Mackasey explained and sought to justify his motives for re-entry into federal politics.

For Mr. Mackasey, it was an opportunity to present the factors that were priorities in his decision to run as Liberal candidate in the Ottawa Centre by-election on October 16. For the CIM, it was an opportunity to sound out a former—and perhaps future—member of the Trudeau cabinet on issues ranging from constitutional reform to taxation and the recent postal settlement. To the various guests and potential CIM members present, it was a chance to hear some first-rate politicking over a meal guaranteed to smooth even the most disgruntled business people.

Though the topic of the evening was 'Free Enterprise—Success or Failure', Mackasey understandably strayed in order to expound on his views of the political situation in the country. Mackasey's views centred upon Quebec and its relation to the rest of the nation, while providing the

audience with the former minister's motives in his bid to return to federal politics.

Federal-provincial relations need more 'voices of moderation', and Canadians must "learn to put more water in their wine—to have a little more understanding," mused Mackasey. This notion was generally well received by the CIM members, who countered with questions concerning the rise of personal income tax, and the effectiveness of such taxes.

Though his appearance was in compliance with a commitment made to the CIM before the announcement of his candidacy, it was clear that Mr. Mackasey had the by-election in mind. "I don't expect to lose," said Mackasey, who disavowed charges of parachuting into this riding by pointing out that there has been a long tradition of such practices in Ottawa Centre—a tradition that included Tommy Douglas and John Diefenbaker.

After two years in the Quebec National Assembly, Mr. Mackasey seems well prepared to re-enter federal politics. While believing that the past two years have "broadened his political horizons", Mackasey is still an adamant supporter of federalism. Though he feels that re-patriation of the constitution would be beneficial, it is not as essential as the revisions that must take place within its present framework. The main problem is "putting into legislation what already is the practice."

Mackasey concluded that he has an optimistic outlook on Canadian politics and the economy in the next few years.

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Thursday
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The McGill Daily

Canada's Only Students' Daily



Bryce Mackasey has abandoned Quebec politics to join the federal Liberals in the October 16 by-election. Last night at a meeting of Montreal businesspeople Mackasey tried to justify his political opportunism by painting a bright picture for his audience. Mackasey's leader, Prime Minister Trudeau, will be trying to do much of the same when he speaks at Montreal High School on University Street tomorrow.

NDP:

Runs relevant Reverend

by Rick Boychuk

In a press conference brief containing echos of David Lewis' "corporate welfare bum" theme, Reverend Claude de Mestral announced he will represent the New Democratic

Party (NDP) in the Westmount riding for the October 16 federal by-elections.

De Mestral, a United Church minister and veteran party activist, plans to make the question of taxation the nucleus of his campaign platform. He advocates a "reduction of the Federal Sales Tax from 12 to 8% to fight both inflation and unemployment".

De Mestral also urges an increase in the rate of corporate taxation claiming that, "in 1951-2 Ottawa got 54% of its taxes

from the corporations, but in 1974-5 it came only to 30%."

De Mestral is also concerned with the plight of the pensioner. He includes himself in that category but claims to be "still in good shape". In spite of his age, De Mestral spent eight years involved in a struggle to reduce public transport fares for senior citizens.



de Mestral:

Old party militants never die

De Mestral has a long record of community involvement varying from President of the Centre de Rehabilitation, Lethbridge Council, to a position on the Olympic Village Corporation Council. He has, in addition, close ties to the Montreal Citizens Movement (MCM) and retains a position on

the MCM executive in the NDG riding.

The NDP is the third party to field a candidate in Westmount, a riding that stretches eastward to Park Avenue. Westmount has traditionally voted Liberal and the grit slated to contest the seat is Donald Johnston, a high profile candidate whom the pundits are predicting will win by a narrow margin.

Both the Conservative candidate, Bernard Finestone, and Johnston have been pounding the pavement for several weeks now and De Mestral is looked upon as basically an NDP effort to maintain voter awareness of the option their party represents.

Trudeau is expected to call an election in the spring, nudging the limits of his mandate, and if this proves to be the case the victors of the October by-elections will have to be re-nominated and endure another round of campaigning. According to party critics, this scenario is a waste of valuable political time and money, commodities the NDP can ill afford.

In spite of the daunting odds de Mestral is facing, he seems a feisty campaigner well prepared for the short but demanding sprint. The concluding question is whether Reverend de Mestral is saving his speeches for a possible rerun next spring.

Council Meeting:

There will be a Council meeting tonight in Union 310 at 6 pm. Come and find out how much of your fees is being spent on the StudSoc salaries.

Fee effects to come later

by John Brazill

"Differential fees will mean a drop of 20% in the enrollment of foreign students at McGill" according to Peter Orr of the Committee to Fight Differential Fees.

While foreign students' enrolment may not decrease this year the effect of the PQ's tuition hike will be felt next year. Foreign students were not notified of the increases until August, after they had been

accepted by McGill. One of the committee members noted that this left no time to make other arrangements.

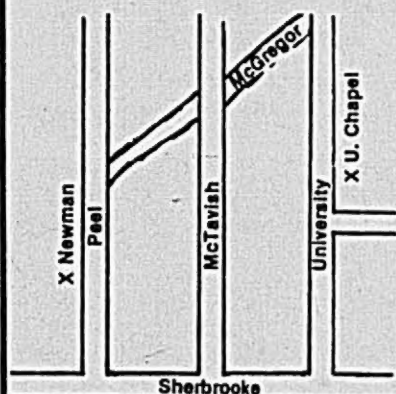
In Ontario, similar measures have meant a 20% drop in foreign student enrolment and the committee maintains that the same effects will eventually be registered in Quebec.

The committee wants to make students at McGill and Sir George aware of the difficulties facing foreign students. For example, before

being allowed to enter Canada, the students must prove they have \$3500. Any change in programme today can result in deportation. Students are warned by immigration officials not to get involved in so-called "subversive activity."

The committee will be working towards organizing a demonstration in November in conjunction with ANEQ. For the present, members will staff information tables throughout campus.

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Classifieds

345 — Help Wanted

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344 — For Sale

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LOST: Young, male Chow Chow dog in the Arlington, Sherbrooke St. area. Reward. Call: 676-4817 or 935-7223.

LOST: 1 gold high school ring (1976 Doran) Initials L.C. inside. Call Luisa 454-4449. REWARD.

352 — Personal

Who is Val Lang, and why are people saying such terrible things about her tennis game?

347 — Rooms, Apts., Housing

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354 — Notices

Want to rap with a Rabbi? Call Rabbi Israel Hausman 341-3580.

Elections being called: McGill Debating Union will hold a General Meeting and elections in Rm B-16 and B-01, beginning 7:00 pm Tuesday, Oct. 3. Nominations are being called for Chairperson of Debates, and President. Submissions, in writing, to the mail box at the Student Union.

Today

Savoy Society:

Auditions for the Gilbert & Sullivan opera *Iolanthe* will be held this afternoon between 4 and 6 pm in room 302 in the Union. Anyone who wants to help is welcome to come and find out what it's all about.

Department of Anthropology:

Professor J. Barkow, Department of Anthropology, Dalhousie University, will be speaking on Evolutionary biology, psychological anthropology and culture: some West African applications in L738 on Thursday, 28 September at 4 p.m. Refreshments will be served at 3:45.

Players':

Thursday and Friday, Neil Simon's *Plaza Suite* being performed at Players' Theatre at 1:00. Admission free.

continued on page 11

MOUSIKO VRADINO - MUSICAL EVENING - NUIT MUSICALE - MOUSIKO VRADINO - MUSICAL

**McGill Hellenic Association
"DIOMIDIS KOMNINOS"**

announces the first musical evening of its members and friends on Saturday, Sept. 30 at 8:00 pm. at the Union Bldg. room 425-426. Cookies and coffee will be offered, entertainment by a guitarist and recorded Greek songs. Admission .50

MUSICAL EVENING -

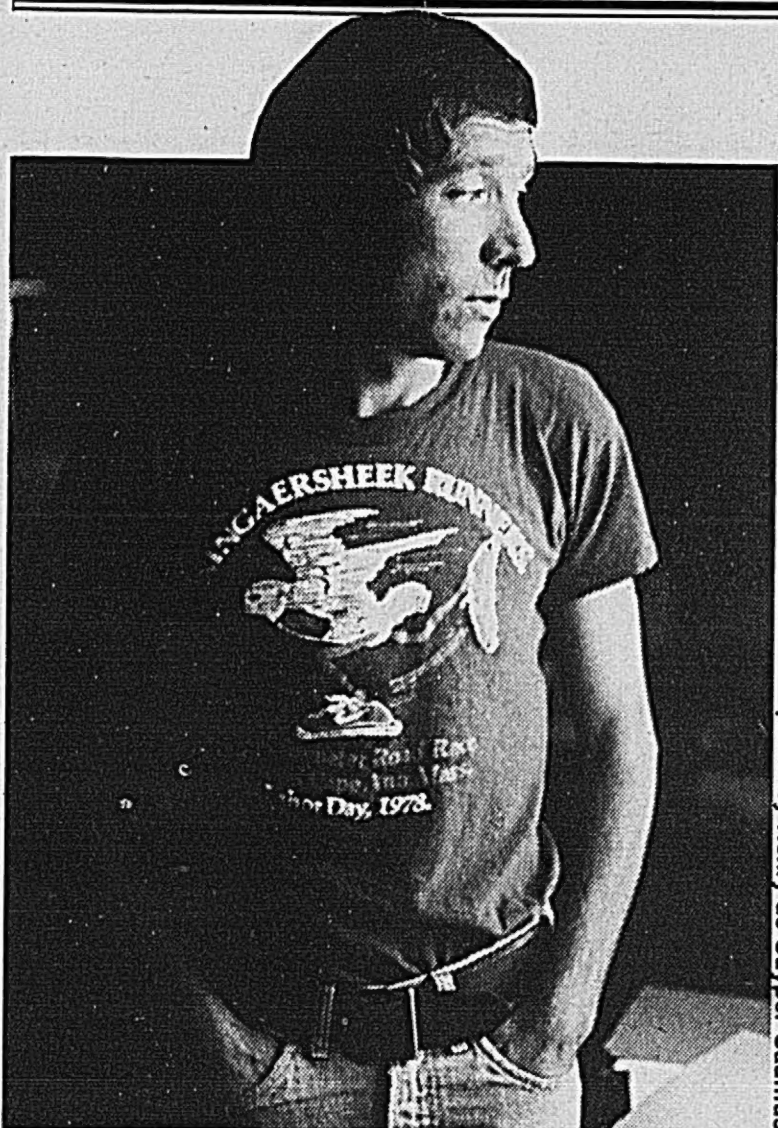
EVENING - NUIT

MOUSIKO VRADINO - MUSICAL EVENING - NUIT MUSICALE - MOUSIKO VRADINO - MUSICAL

THE WEEKLY



THEATRE



Israel Horovitz, writer of the play *The Primary English Class*, currently at the Centaur Theatre.

Man of Laughter

by Frank Funaro

For a man who counts among his achievements two Obie Awards, two nominations for the Pulitzer Prize, the Vernon Rice-Drama Desk Award and many lesser awards, playwright Israel Horovitz is a rather unassuming fellow. Dressed in a wool sweater, jeans and running shoes, Horovitz has a casual manner that belies his status as one of only ten playwrights in the United States actually making a decent living from his work. Talk to him for about ten minutes, and the reasons for his success become clear: the man is sharp, thoughtful and possesses a wry sense of humour, qualities he has skillfully brought to his writing.

Horovitz began writing plays at an early age, and, it seems, with great fervor. His first, *The Comeback*, was written at age 17, and by the time he was 23, there were more than 20 one-act plays to his credit. During much of this time, he was a student at the Royal Academy of Dramatic Art in London, an experience he now recalls with mixed emotion. While finding life in London stimulating and enjoyable, Horovitz criticizes the "useless studying" and irrelevant curriculum of the Royal Academy.

It was also in England that he had his first encounters with anti-Semitism: as he says, "with a name like Israel Horovitz, it wasn't easy."

In some countries of Eastern Europe where his work is produced, he is given none of the credit due an author. Taking this in stride, Horovitz wonders aloud what the reaction of the laughing audiences would be had they known they were laughing at the work of a Jew. Having faced such prejudice, it is not difficult to imagine whence much of the social-consciousness of *The Primary English Class* and his other plays derives.

As anyone who has seen *The Primary English Class*, now at the Centaur, will agree, Horovitz has found an agreeable niche in comedy. Making people laugh, he proudly claims, "is the only weapon we have in the 20th century against an environment that produces cancer" and other ills. More specifically, he classifies *English Classes*, (a play that took two to three years and the invaluable contribution of several language experts to write) as political satire, humour and intelligence combined.

Though the greatest body of his work is for the theatre, Horovitz has also written for television, films and radio. He penned *The Strawberry Statement* in 1970, a film that went on to win the Prix du Jury at the Cannes Film Festival, and in 1971, he wrote and directed *Play for Germs* for the Emmy Award-winning PBS television special series *VD Blues*.

Primary English First-Class

by Frank Funaro

The idea of staging a play in which no two of the seven characters speak the same language may strike some people as an extremely complicated and, probably, impossible task. In *The Primary English Class*, now being produced by the Open Circle Theatre of Toronto at Centaur 2, playwright Israel Horovitz demonstrates not only that it can be done, but done with equal measures of humour and intelligence.

It is not difficult to imagine the comic basis of a play featuring five foreigners (German, Italian, French, Chinese, and Japanese) enrolled in a beginner's English course. Though all the characters share a common goal, each has a different motive for being there.

The Frenchman, for example, is a business man in need of a crash course before a meeting with important Americans the

next day, whilst the Italian struts across the stage, holding an 8x10 glossy of himself, murmuring: "American movies." Whether any of them will succeed in learning at least a few words of English becomes highly questionable with the appearance of their skittish teacher, Miss Watsba. She is, at first glance, an hysterical mess of nerves, latent prejudices and gross incompetence. By the end of the evening, it seems quite miraculous to see her still on her feet.

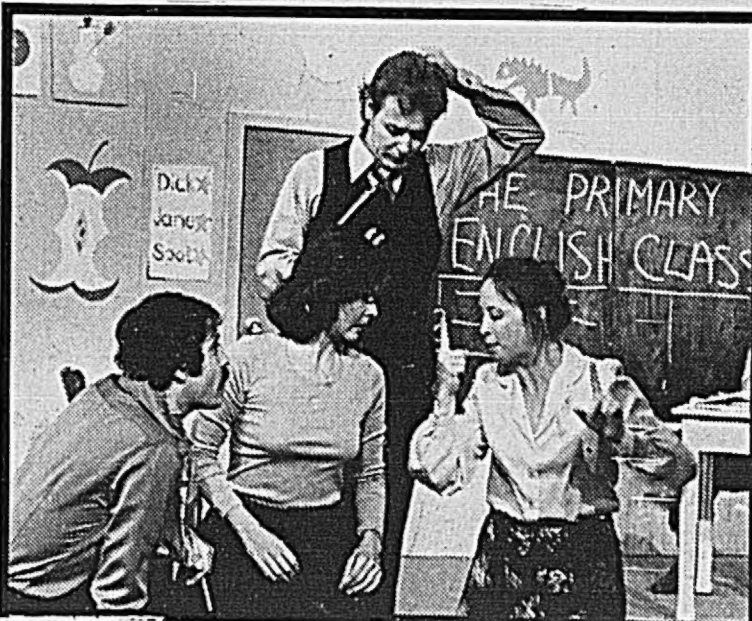
Watsba's teaching method is astounding. Once she has succeeded at getting all of her pupils to sit down, an exhausting and frustrating task to witness, she attempts to guide them through a series of language exercises, including a lesson on the consonant-vowel shift - hardly beginner material. Watsba's manic attempts to teach are interrupted by several comical sequences, including the German blindly groping

around the classroom in search of his eyeglasses, grabbing everything in sight; and the elderly Chinese woman en route to the bathroom resorting to karate in order to get past her overly protective classmates.

Aside from providing much laughter, the play serves as an excellent vehicle for social commentary. To stress the basic oneness of man, Horovitz has given each character the equivalent of the same name - Wastebasket, hence, the Frenchman is La Poubelle, the German Mülleimer, etc... To make this point even sharper, it is revealed that the characters also share a common heritage dating back to ancient Mesopotamia.

Horovitz is simultaneously attacking the xenophobic tendencies of natives towards foreigners, while teaching us the virtues of patience and understanding.

That a play of this nature excels as it does is due to the combined efforts of the director, actors, and technicians. Ray Whelan's direction keeps the action moving swiftly enough to allow us to enjoy the zaniness of the play, while also keeping the more serious themes in focus. The ensemble acting is uniformly excellent, though special mention should go to Vincent Marino, whose lively, lascivious characterization of the Italian kept the audience howling. The classroom set designed by Paul Stoesser is reminiscent of a kindergarten and provided an innocent background to the mayhem. *The Primary English Class* is an experience that is both hilarious and enlightening, a rare and very welcome event.



The Primary English Class: (left to right) Vincent Marino, Matsu Anderson, Serge Marquis, and Christine Moynihan.

His versatility is further evidenced by his impressive international success. In 1973, his play *Line*, retitled, *Le Premier*, began an uninterrupted run of five seasons in Paris, and has so far brought him the French Critics' Prize and the Prix du Plaisir de Théâtre in 1974. Many of his plays have been translated into more than 25 languages, including Japanese, Serbo-Croatian, Swedish, Greek and Hebrew.

Despite the awards and international acclaim, Horovitz at age 39 still views his success with "shock". He stands just behind William Shakespeare and Neal Simon as the most often produced playwright at American colleges and universities. Interestingly, he regards the work of his contemporary

Neal Simon, with disfavor, finding it artistically compromising.

Horovitz has often made decisions against what some would consider his best interests. For instance, *The Primary English Class*, first produced in New York in 1976, boasted the stellar presence of Diane Keaton, an actress whose name would have almost guaranteed lucrative box-office sales at any large Broadway theatre. Yet he and Keaton agreed that the nature of the play was best suited to a more intimate theatre, so they brought the production to the Circle-in-the-Square Theatre in Greenwich Village, where it enjoyed resounding critical acclaim, as well as financial success.

Horovitz works continually, writing seven days a week

during the morning hours. His favorite place to write is Gloucester, Mass., a small New England fishing village. Here, he says, he can usually knock off a full length play in a four-month period. Projects currently underway include a play entitled *Mackerel*, which features a 250,000 lb. fish, and an original film script called *Town and Country*.

For a man of Horovitz's talents, the future would seem to be bright and full of further achievements. Success, of course, is a strange narcotic, leading some to lapse into mediocrity and laziness. But as we finished our cups of tea and said our good-byes, the impression of a man seriously consumed by his work, and with the artistic drive to never give up, was left behind.

THEATRE

Much Ado at Players'

by Glig Rosenberg

With this week's opening of the Sandwich Theatre production of a scene from *Plaza Suite*, the McGill campus is beginning to see the first signs of life from Players' Theatre. Although the past two weeks have been quiet, a visitor to the Players' stage, which is inconspicuously housed in a corner of the 3rd floor of the Union, would be likely to find a busy executive paving the way for what promises to be a productive and innovative year.

In past years Players' Theatre has been known for its fine dramatic productions, which have included daytime short sketches as well as major evening productions. Planning for this year began last spring, with the election of a new executive. This year's president, David Conter, plans to stage four major evening productions. *A Life In The Theatre* has been chosen for the first event, and will be directed by Conter himself. During second term, Sue Williams hopes to direct a Shakespearean piece, perhaps *Much Ado About Nothing* or *The Taming of the Shrew*.

Players' season will continue next week at lunchtime with a piece entitled *Sylvia Plath*, to be directed by Pat Morrisson. In this play three facets of Plath's character are represented by a cast of three women, who speak in prose as well as poetry. The remaining slots for evening productions and lunchtime theatre are still "up for grabs." Those students who have suggestions for

a major production should submit proposals to the executive board, which is eager for ideas from the student body. Sandwich Theatre bookings are done through executive Robert Janes.

"Anything goes at lunchtime," says Conter, who hopes that Sandwich Theatre, slotted for weekdays at 1 pm, will "always have something going on". Conter is "not committed to traditional theatre," and he would like to see Players' open to dance and mime as well.

Because of a limited budget, evening productions have to be confined to plays that will sell tickets. Although Players' is a haven for student playwrights, original productions will be confined to lunchtime shows, where the emphasis, Conter feels, is on giving as many students as possible a chance to employ their talents as actors, playwrights and directors. In short, the emphasis will be on the process rather than on the end product.

Players' Theatre is technically the best equipped at McGill. Not only does the theatre have excellent sound and lighting equipment, but it now boasts new seats—which not only give a classier look, but also allow the theatre to hold a larger and more comfortable audience.

For those students who are more interested in backstage work, Conter plans to organize technical workshops. These workshops, taught by a former McGill student with a degree in theatre craft from Sir George Williams University, will train individuals in the fall, to serve

as resources for productions throughout the year.

Throughout its history and behind the scenes, Players' has been renowned for its impenetrable cliques, a reputation that has caused much resentment among Players', students, and other McGill theatre groups. Conter asserts that the new executive has begun this year by "elaborating the constitution to ensure democracy". This new policy specifies an

eight member elected executive, which seems a great improvement over the four-member appointed executive of past years.

Because Players' dealings with other theatre groups at McGill have been less than cooperative, Conter, in his attempts to unite theatrical resources, intends to "throw our doors open a great deal wider." He is hoping that McGill's Tuesday Night Café, Savoy Society, the English

Department, and directing classes will avail themselves of the excellent facilities and lunchtime slots of Players'.

Players' in trying to keep in touch with the McGill community, and open to as many students as possible, will have monthly meetings. "We need hundreds of people" says Conter, in his normally zealous manner, "I want to make sure that there's always something going on".



photo by Eva Friade

A Suite Lunch

by Amy Krivitzky

McGill Players present a scene from *Plaza Suite* as this year's opening of lunchtime theatre. Neil Simon's comedy depicts the activities of several guests of New York's Plaza Hotel. The vignette acted involves a nervous bride who locks herself in the bathroom of her hotel room, and the efforts of her hysterical parents to get her out and downstairs to the ceremony.

Simon's witty script is a strong foundation for the production. The screaming, on-the-verge-of-a-heart-attack mother of the bride, Norma, and the expense-preoccupied, on-the-ledge-of-a-window father, Roy, are the ranting neurotic New York characters who are Simon's forte.

As their daughter stubbornly maintains her position behind the locked door, the hysterics and crises, such as broken arms and torn stockings and tuxedos, increase, setting the situation for several sharp one-liners.

At one point, amidst all their pleading, Roy turns to his wife and says, "When I paid \$700 for a photographer, I didn't think the wedding picture would be

you and me in front of a bathroom door."

The mother, portrayed by Elinor Howard, conveys the combination of hysterics, desperation, confusion and emotion expected of a woman in such a predicament. Marko Sakren, as the father, adopts an appropriately sarcastic mood, and proves agile in his many cross-stage antics. The bride and groom, who appear briefly, are played by Joan Stuart and Robert Janes, who is also the director.

The piece is well-staged, with several complicated active sequences delivered smoothly. The conventional hotel setting (with fresh flowers used for the Plaza touch) and bridal party costuming are well done. However, a good sense of comic timing is absent, which results in a few flat moments and a waste of several of Simon's quips.

Plaza Suite was a commendable first effort for the Lunchtime Players, who hope to continue their free mid-day productions on a regular basis. The theatre, especially with its comfortable chairs, enhances an enjoyable 30-minute break from the usual Union Cafeteria activity.



Players' Theatre, then and now: (left) Marko Sakren and Elinor Howard in a scene from the Sandwich Theatre production of *Plaza Suite* which runs through tomorrow at Players' Theatre. (centre) After make-up, Players' member waits for his cue; (above) rehearsal for a spring production '76. Don't miss *Sylvia Plath*, directed by Pat Morrisson next week at Players' Lunchtime Theatre, 1:00.



photo by Meg T. Blank

MUSIC

Seeger: Father of Folk

by Ian Shapiro

Pete Seeger, the ageless father of American folk music, gave a fine performance at the Place des Arts' Salle Wilfred Pelletier last Monday evening. A lively crowd complemented the solo Seeger by joining in on almost every song, from the opening "John Henry" to "Jacob's Ladder" which ended the second encore.

With faded blue jeans and rolled-up shirt sleeves, Seeger stood at center stage for most

of the concert accompanying his singing with either banjo or guitar and an occasional recorder.

As always, many of his songs were protest ballads. In fact, one has to wonder if there is a humane, ecological, or libertarian cause about which Seeger has not plaintively strummed or hummed. There were songs which were anti-technology ("Oh What a Beautiful City"), anti-nuclear (with a good word or two for the

Clamshell Alliance), anti-slavery, anti-war ("Last Night I Had the Strangest Dream"), and anti-pollution-in-general ("Garbage, Garbage, Garbage").

To these he added a feminist-type tune, "I'm Gonna Be An Engineer," composed by his sister, which no doubt brought applause from the feminist-type faction in the audience.

In addition to his protests, Seeger wisely chose a variety of well-known and not-so-well-

known songs to fill out his performance. These included a lovely, slow version of "Where Have All the Flowers Gone." The theme from a Chinese revolutionary opera played delicately on the recorder, and "If I Had a Hammer" with the crowd resoundingly clapping its support.

His sly sense of humour manifested itself in a tune about two camera lovers: "If you don't get photographed on a Saturday night, you won't get photographed at all."

Seeger ended his regular set with a long, drawn-out "Amazing Grace" and paid respect to his hosts with a tender rendition of "Un Canadien Errant" in his first encore. One encore and several standing ovations later, the young old man from New York picked up his guitars and banjo and hopped offstage.

To be honest, I have always thought myself far too cool to join in with a participating audience at a folk concert. Before Pete Seeger was through for the evening, however, I found myself clapping time, humming, tapping, whistling, and (shiver) even singing along. As he, himself, might say: If I had a hammer, I'd have hammered.



Bug Band Era

by Apatist

In fine grand operetta tradition, the barbershop quintet known as the Bug Alley Band has returned the era of the Bug Band to McGill.

From C to shining D these vocal moguls held the patrons of Gertrude's stein emporium in their sway, with a bluesy scat swing bop talk song show that could make the dead dance but seemed to have no effect on a man in the corner who was suffering from sleeping beer sickness.

For those unfamiliar with the Bug, imagine a group that can play slick music in the instrumental vocal style of Lambert, Hendricks and Ross with a speed and complexity that remind one of dolphins doing a three four five one one five two one two three four seven two formation in thirty seconds six inches away from a moving ship. Such is jazz.

The five-member, two-and-a-half-year-old quintet consists of Karen Young on vocals, David Thompson on bass, Mike Pinsonneault on alto and flute, Steve Chrome guitar and Georg Lemdmner on the drums.

The first four share the vocals that are the heart of bug

band music. At times these vocals will double a flute or sax part, at others they will parody Sweet Adeline, echo Bessie Smith, evoke Flora Purim, al Hibbler or Cleo Laine, or sound like French-Canadian spoon playing. Their ability to switch styles, moods and tempos while still staying cool is at the



Karin Young of the Bug Alley Band.

At best, as in a tribute to Connie Boswell whose 1920s sister act influenced both the Andrews Sisters and Ella Fitzgerald, the style switches work emotionally as well as musically. For the most part the band plays highly stylized music in which the emotional release is

to be found in the playing, rather than the perhaps trite lyrics of a ballad or the smart toughness of "Jackie" (the story of a mouse who plays jazz) and Cleo Laine's "Perdido" ("I lost my heart in Toledo").

The band certainly can play and improvise. Steve Chrome's guitar playing on "Jackie" sounded at times almost like a slide guitar, an amazing achievement for someone playing a 20-year-old hollow-bodied instrument designed to produce a soft, clean sound. This may have come from the use of a time delay device known as a Flanger. The drummer got interesting results from taping a cymbal together, which gives a smothered gong effect that disappears quickly and tightens the pace.

Bug Alley Band is building a better jazz-playing mouse. You can see them in October at the Rainbow Bar & Grill where time travel both spatial and linear will be offered, along with hemi-demi-semi-quaver sandwiches. Perhaps the source of all this summed by a line from Count Basie's "Fiesta in Blue": "just have to cry to get in the door". He who laughs first, lasts.

Woods

by G.S. Killoran

In an age where mainstream jazz is somewhat of an anachronism among younger musicians and where jazz-schlock has been spawned in an effort to reach a "broader audience" (in the words of many record executives) Phil Woods stands out in bold contrast.

A product of the bebop era of American jazz, Woods has long been recognized as one of the foremost exponents of the alto saxophone. He has assembled an ensemble that skillfully explores both bop and post-bop idioms, while carefully avoiding the ponderous ego-tripping and banal commercialism of many of his lesser contemporaries.

The group, a quartet consisting of Woods, Mike Meilo on acoustic piano, Steve Gilmore on acoustic bass, and Bill Goodwin on drums appeared at The Rising Sun last week, and if audience reaction is any indication, Woods' brand of jazz is far from out of vogue. The three hundred or more people who jammed the club last Friday reaffirmed that acoustic mainstream is an

integral and vital influence on today's jazz scene.

The repertoire was a judicious combination of familiar standards, bop tunes and a few originals by pianist Meilo, who adds a creative tone to the band. His most memorable contributions were "The Little Piece" a composition which he fashioned from Bach-influenced voicings. Meilo shows the stylistic influences of the contemporary mainstream, combining good technique with a flair for ethereal, delicate motifs in his sometimes lengthy solo efforts. His greater dependence in structuring his improvisations provides an interesting counterpoint to both Woods and bassist Gilmore, who both swing in a more relaxed, conservative manner.

The pianist also provided some intriguing new variations on old standby tunes like "A Sleeping Bee" and "More Than You Know" laying to rest the complaint that older material leaves little room for new inventions.

Bassist Gilmore, the group's most impressive soloist aside from its leader, lent the rhyth-



In the Groove:

U.K. Waives Rules

by Harvard Kader

U.K., an already highly touted supergroup, will appear in concert at the newly renovated Théâtre St-Denis, Tuesday October 2 at 8 pm.

Not since Emerson, Lake and Palmer joined forces at the beginning of this decade has a new music group garnered such wide interest. The band as a whole combines diverse elements which, if properly synthesized, can only lead to spontaneous success. Their debut disc, U.K. contains a fraction of the potential these four artists possess. The haste in the recording of this album shows in its unevenness and uncohesiveness.

John Wetton, vocalist and bass player for the band, has in the past collaborated with King Crimson, Uriah Heep and Bryan Ferry, to name but a few.

Bill Bruford handles percussion as he did formerly for Yes and King Crimson. He has also gone on to release his first solo effort, *Feels Good to Me*, a varied assortment of rock selections which highlight Bruford's years of experience.

Allan Holdsworth, guitarist, assisted Bruford on the album, making such an impression on the drummer that an immediate invitation to join U.K. was extended and subsequently ac-

cepted. Holdsworth's background includes stints on guitar for Soft Machine, a jazz rock band, as well as working with the avant-garde English band, Gong, which recorded in France in the early seventies. He also participated on the recording of Jean Luc Ponty's *Enigmatic Ocean* LP.

Finally there is Eddie Jobson, the synthesizer and electric violin wizard. At 17, he joined Curved Air on their memorable recording, *Air Cut*, which featured the FM classic "Metamorphosis". He went on to play with Bryan Ferry and Roxy Music, while also contributing to USA, King Crimson's release. Before joining U.K. Jobson was touring with Frank Zappa and the Mothers as star violinist.

This band has emerged in defiance of the punk phenomenon so prevalent in England. Their album is exactly what punk has declared war upon. Highly orchestrated and synthesized to the ceiling, U.K.

favours talent over overwhelming energy.

In the *Dead of Night*, a four part creation, with bombastic orchestration, features all band members in solo and ensemble.

"Alaska" highlights Jobson's talent with a synthesizer, while "Time to Kill" gives the listener a taste of his obstinate sureness on electric violin. The resounding vocals of Wetton matches the expertise exhibited by Holdsworth with his ever-changing stylizations on guitar. Throughout, Bruford fitfully adds a varied backing of percussive power. The final product is a very listenable blend of creative music.

In their tour of England this summer, U.K. was enthusiastically welcomed by the fans of progressive rock. The productive slump in this category of contemporary music has left adherents of this genre high and dry, and U.K. seems tailor-fit to meet their anticipations.

by Ron Wigdor

The Isley Brothers
(Showdown T-Neck)

Year after year the Isleys, along with brother-in-law Chris Jasper, produce solid material that, unfortunately, goes unnoticed in Montreal. "Fight The Power", from 1975's *The Heat Is On* had a short run of popularity on FM, but the progress ends there. *Harvest For The World* and *Go For Your Guns*, successive releases in 1976 and 1977, were victims of poor promotion and airplay, which caused the two LP's miserable sales.

Showdown, however, hopes to change that state. Side one opens with the title song, a cut which sets the tone for the entire album. Funk 'n' blues at its best, "Showdown", accompanied with "Rock With Fire" and "Take Me To The Next Phase" are the Isleys' statements on inflation, unemployment, poverty, and other wrong-doings in the world today.

However, love songs in the form of soft tender ballads are as much a forte of the Isleys as the R&B numbers. "Groove With You", "Coolin' Me Out", and "Fun And Games" are tales of one man's sorrow upon learning that his best girl has dumped him for a better man.

Together as a professional singing unit since 1959, the ever-ageless Isleys seem to get tighter and more cohesive as time goes by. After a slight period of dormancy *Showdown* tells the public the Isley Brothers are still alive and kicking.



U.K. (left to right): Allan Holdsworth, Bill Bradford, John Wetton, and Eddie Jobson.

Events at PdA

compiled by Marcie Plotnick

The Place des Arts has recently announced that it will present a series of happy hours to be known as "heures de la place". These performances will take place lunchtime and cocktail time on Saturday afternoons and Sunday mornings. A master of ceremonies will lead the audience through a programme designed to help them discover the arts—music, theatre, dance and art history.

Seven series have been scheduled for the 1978-79 season: *Sons et Brioches*, *Conferences Courvoisier sur L'Art*, *Carte Blanche*, *Concerts-Midi*, *Intermezzo*, *Art du Mouvement* and *Théâtre de Marionnettes*.

The *Sons et Brioches* features young concert artists who will perform and comment on classical and contemporary works. This series will be held

on Sundays at 11 a.m. at the Plano Nobile.

Alternating with *Sons et Brioches*, also on Sunday at 11 am, is the *Conferences sur L'Art*. This series will be led by Professor Jean-Claude Plan-chard and will consist of lectures and slides concerning history (Versailles, Pompell, Williamsburg) and art (Monet, Goya, Rembrandt, Toulouse-Lautrec). *Conferences sur L'Art* will be held at the Théâtre Maisonneuve.

Every Tuesday, at twelve noon a feature of the *Carte Blanche* series will take place in the Plano Nobile. Here Quebec actors will discuss their preferences for particular poets, playwrights, and writers.

The *Concerts-Midi* programme will be presented at twelve noon, Wednesdays, at the Plano Nobile. These pro-

grammes will consist of Chamber Music concerts conducted by Mario Duschenes, alternating weekly with voice recitals hosted by baritone Pierre Mollet.

Dance fans will be pleased to learn of the *Art du Mouvement* series which is planned for this year. The programme is divided into two alternating sequences. The first part, beginning October 26, will concentrate on the local contemporary dance scene, paying special attention to the *Groupe Nouvelle Aire*. On November 2, the first performance of the second sequence will be presented. This recital deals with the "Comedia dell'Arte", and features the Omnibus Mime Company.

A series of one hour recitals, the *Intermezzo*, will be presented on Wednesdays at 5:30 at the Théâtre Port Royal.

il Woods

s Wails

mic buoyancy needed to sustain the ebullience of the music. His sturdy bass lines were punctuated with nimble forays into the upper register of the instrument, fingers racing plucking lightning-fast runs and mastering difficult phrasings with ease.

Drummer Bill Goodwin was the slowest to settle into the groove, and during the first set, his choppy technique on the snare and bass drums was a little disappointing, in light of what was happening at the front of the stand. His only moment of true solo luminescence came during the second set, where he cut loose with a vengeance during his intro to the Dizzy Gillespie tune "Sho'nuff", to the accompaniment of furious bopping of the quartet.

Despite the effectiveness of the rhythm section, however, it was immediately apparent that this crowd had gathered here for one reason: Phil Woods. The whoops and cheers and extended applause after each of his solos stood in convincing testimony to that fact. Woods showed everyone last Friday exactly why he has been

gathering accolades and awards for twenty years: he is simply devastating. The rest of that foursome is barely able to contain the dynamo of energy that is Phil Woods. He stands rock-steady at center stage, draws a single breath, and in one phrase establishes his authority in no uncertain terms, his mellifluous motifs and fluency with difficult voicings so full of imaginative wizardry could make nearly any of his contemporary altoists weak-kneed with envy.

His exuberance transcends the changes of style and tempo: the quieter, more subdued passages he plays are still charged with intensity. His long thematic variations are peppered with technical delights from a breathy and subtle approach to more sensitive pieces, to the quick triplets and effortless two-octave jumps, and throaty growls. Even more important is that Woods projects a total involvement and commitment to the music. There is no aquiescence to gimmickry here.

Phil Woods just gets the job done.

ART



Blacksmith's Shop, Bic; photograph by Lida Moser.

Window into the Past

by Matthew Church
Quebec Diary, 1950: Photographs by Lida Moser
McCord Museum
690 Sherbrooke St. W
392-4778

The exhibition entitled "Quebec Diary 1950: Photographs by Lida Moser" is a collection of photographs taken in the summer of 1950 by Lida Moser, a New York photographer and writer then working on assignment for Vogue magazine.

Ms. Moser became captivated by Quebec and spent all her time hoping to find "that which is most personal and simultaneously most universal about a place, about a people". She succeeded in capturing that feeling, making her ambition an important insight into the past.

Her photographs portray the simplicity and innocence of a Quebec thirty years younger, on the threshold of immense change. It is an historical as well as an aesthetic collection of simple yet beautiful photographs.

The subjects of her works vary from the inhabitants of rural Quebec to their antiquated machinery and their distinctive architecture and art.

One of her favorite subjects was the traditional religious wood-carvings in the churches and convents of Quebec. Of these carvings Moser writes: "I do believe that they are among the most tender, classical,

humanistic and beautiful art expressions of our hemisphere". She conveys this beauty and humanism by photographing these angelic wood-carvings in the arms of young children. The result is striking, leaving the viewer deeply affected.

Equally tender and humanistic are Moser's photographs of the inhabitants of the Gaspé Peninsula. Her portrait of a man and his son selling toy sailboats to tourists is one of the most touching, effective and poignant shots this writer has ever seen—a true masterpiece. Another photograph of two young girls sitting in a field with a kitten shows the innocence of a rural society, yet somehow conveys to the observer that the innocence was ending, that the twentieth century was finally catching up.

The photographs show a simple Quebec—a Quebec of story-tellers, horses and wagons, blacksmiths, and architecture. In other words, a Quebec with a history. In these days when the Quebecois are searching for or trying to preserve their identity, an exhibition of this nature should not go unheeded. It should be preserved by Canadians who will otherwise be missing one of the most important sources of historical perspective—a window into the past.

Love and Death

by Irving Layton
published by McLelland & Stewart
by Russell Thornton

In a recent interview I asked Irving Layton about love. He gazed into my face and said, "You either love, or you kill. And the human being has to make the choice. Either he will choose love and joy, or he will choose murder and misery."

Layton's new book of poems, *The Tightrope Dancer*, is about the difficulty of being human and having to choose.

He writes: "Awareness of death's pull/ into nothingness/ begets tyrant and sadist/ but the prod, the harsh shove of love/ makes the defiant artist/ dance on his tightrope." The image of that defiant artist haunts every line in this collection. It serves Layton as a startlingly appropriate metaphor for his role as a poet-prophet and his fate as a man.

The tightrope is strung tautly between the two poles of sexuality and death. Layton, as he must, dances ecstatically across it. A creative sufferer, he must seek redemption through acts of imagination and love. The masses, however, need a superstition, an opiate; they want "the mental effluvia they call faith or belief/ They yearn for an ignorance they can perish for/ blithely or murder for with a good conscience/ In our blood-stained era any broad strain of Christianity or Marxism will serve/ Since for their inmedicable ills and discontents/ they need the solace of pie-in-the-sky, and always/ They will demand relief from the horror/ of seeing one's monstrous face in the mirror/ And being that unique thing in the cosmos: a soul/ forever tethered to an asshole".

"Since this is an age of atrocity," Layton says in the foreword to this volume, "It is difficult for the true poet to restrain his pity and contempt for the human condition as it is revealed to him in the present century." He adds, "Perhaps the poet's tightrope is not stretched between sexuality and death, but between love and loathing for the human race."

Afraid and resentful of their own mortality, men fall into confusion and self-hatred, and become sado-masochists, perverts, and torturers. Moreover, the passion and courage men need in order to triumph over their predicament has been sapped by what Layton calls "the disease of civilization".

Layton believes that "Only the rare few can live with doubt/complexity that borders earth expel your remains from smiles/ and whose tendrils Only the rare few can live without a reason to live, without the solace of pie-in-the-sky, or the one true faith. Only the rare few can accept with ecstasy and delight the sentence of death and decomposition which has been handed down to them by time itself."

As man acts out his folly he erects a hell on earth. For Layton, the most searing and seminal experiences of our time have been Auschwitz and Gulag. In his poem "The Malediction", a child, victim of the Holocaust, addresses his executioners: "may the just earth expel you remains from its disordered bowels/ like vomit like black excrement/ and may your progeny/ die choking in it/ as I did that horrible day/

clasping my mother's convulsive hand."

Yet *The Tightrope Dancer* calls out with affirmative power for freedom and love. In "Late Invitation To Dance", Layton declares, "Under the white stars I carry in my headpiece the same unshakable/ faith in the holiness of reason, beauty, and love." In the sensual love lyric "Harriettia", he describes his "lovely Harriet/ a walking talking plant/ that kisses and smiles/ and whose tendrils embrace me/ with a passion and fragrance/ no flowering tree/ may surpass or equal."

In "The Perfect Mouth", Layton explains that he must always embrace with fervour the central paradox of his existence, "And watch once more the rose petals/ open on my manhood/ to distill the familiar perfume/ making my frame twist with pleasure/ as she draws the sperm into her faultless mouth/ the final spasm/ turning into my death quiver".

And for Layton, the personal struggle for sanity and light, for redemption, will last as long as he lives. In "Grand Finale", he rages, "I'll let the darkness come only when I/ an angry and unforgiving old man yank the cloth of heaven/ and the moon and the stars come crashing down."

As a poet, Layton wages his battle against pain and suffering with weapons of love and imagination. As a prophet of men, his dark, foreboding poems are meant to warn us all. But look: he is dancing "on the cobblestoned streets"; and listen, you can hear his exuberant, "constant laughter."

Art Behind Bars

by Jan Sheltinga

The Montreal opening of "Prison Arts 78" was held this week at Plaza Alexis Nihon. The 3-day exhibition, running from September 21-23, featured works by inmates from over 120 correctional institutions across Canada. It included paintings, copper-sketches and wood-carvings, and encompassed a wide variety of styles and subjects.

One man's trash is another man's treasure, and these people are not professionals, but overall "Prison Arts 78" was a disappointment. There were outstanding talents, but they were few and far between.

The press release describes the exhibition as "scenes of 'burning prisons, composites of life experiences ending in jail, the freedom of endless landscapes and death symbols." The images presented were hardly as severe and desolate. Out of a total of 60 pieces, only a handful gave the impression that they were done

in security institutions. The exhibition does not seem to be the work of traumatized individuals, as the organization suggests, for the majority of works could have been produced by middle-class grandmothers in a "paint-along" church group.

Painting is highly subjective and individual, and I would be the last to deny that self-expression is not worthwhile. At times though it would seem that the inmates are enjoying a private joke, and the public is asked to bid for the punch line.

More than a million Canadians in 70 cities will have the opportunity to view "Prison Arts 78" this year. The private donors and government agencies that support this exhibition could perhaps look into improving the places where it is on display. The middle of a busy shopping centre with Muzak blaring away does not lend itself to any degree of seriousness. Art for art's sake, but really...

FILM

Droogs on Campus

by Irwin Chait

A *Clockwork Orange* is an adaptation of an excellent novel of the same name by Anthony Burgess. While the plot of Stanley Kubrick's movie is virtually identical with the plot of the book, the main difference is that Kubrick's characterization of Alex lacks depth. He leads his droogs (gang members) through scene after scene of senseless violence without clear or strong reason to do so.

In this book, Alex is a product of a society that is not dissimilar from ours. He is spiritually abandoned by both his parents and society, and sex and violence become his "alternative lifestyle."

In the movie however, Kubrick's selfconfessed dim view of man and society transforms these motivational factors into mere characterizations. His parents, his probation officer, a prison guard and his warden all utter stock lines which we've heard a thousand times before.

We might ask: why the copious amount of violence in the film? The most obvious answer is found in the novel. There the point was that even one who makes a choice to do evil is better than one who is compelled to do good. (Alex, as the book explains, "is a soft, sweet orange to be clock-worked.") But in Kubrick's film

Alex never even makes a choice to do evil. His violence is not a result of the society around him; he is just evil, as are 90% of Kubrick's other characters. Says Kubrick: "The weakness doesn't come from an imperfectly structured society... the fault is the very imperfect nature of man himself..."

Thus Kubrick rather weakly justifies Alex's plundering, raping and murdering. Fortunately, though, the film's saving grace is that while Kubrick may often lack coherent themes and morals, he is a master of the more formal devices of cinema. A *Clockwork Orange* furthers his reputation in this area. Once freed from our expectations of an intellectual movie, we are able to enjoy a stunning

display of raw emotion. We can lose ourselves in the film and enjoy the fisheye lens camera shots, revel in animalistic beatings meted out in perfect time to Beethoven's music. Says the man about his work, "A film is—or should be—more like music than fiction. It should be a progression of moods and feelings. The theme, what's behind the emotion, the meaning, all that comes later."

A *Clockwork Orange* was not a new departure for Kubrick but rather is just a continuation of his ideas along this particular plane.

The film will be shown this Saturday at 7 and 9:30 in L-132. Admission is \$1.25.

No praise

by Zev Robinson

In *Praise of Older Women* (at Loew's 5) may turn out to be the biggest Canadian-made box office draw ever. It is a well-made soft porno flick cleverly disguised by slick production and a fairly amusing, coherent story.

The professional production gives it a made-in-Hollywood quality, instead of the flatness and dullness found in many English Canadian films. Unfortunately, little else of the film is worthy of the large amount of publicity it has been getting.

The filming was done in Montreal and contains some familiar scenes (which are nice to see, but do not make a movie interesting.) A shot of McGill and an old clip of Ste. Catherine St. were just about the high points of the movie.

The script, based on Stephen Vizinczey's novel of the same name, has a plot of sorts, taking Andacz from one nude body to another. However, it contains little else but a chuckle here and there.

Tom Berenger stars as Andacz, a young man in search of amorous adventures with older women. Karen Black and Susan Strasberg star as two of his half-dozen conquests.

Andacz has a bad case of Oedipus complex. Not only does he want sex, but love and affection as well. He suffers a minor heartbreak each time a woman leaves him.

The production and directing, by Hungarian expatriate George Kaczender, is good enough to keep the movie from being dismissed as pornography. However, there are too many tits and asses flashing around to serve any purpose but...

The movie's sexism goes further. Although Andacz talks of the many women who have refused his advances, the film depicts only those who are willing to jump into bed with him. Hence, the message is that all older women are easy. The women view him as a "young buck", an object to be possessed.

Such clichés are to be expected in blue movies, but not from one that was flaunted around film festivals as an example of good Canadian cinema.

Part of the story covers Hungary during the 1950s, but its treatment of the times is too superficial to give any historical insight. Andacz ends up in Montreal, but again the film fails to make a statement about culture. Even the psychology is too shallow to touch on the matter of Andacz's obvious Oedipus complex.

In *Praise of Older Women* had the potential to be a solid Canadian movie if it had been made with intelligent thought and care. Instead, not only is the movie void of any statement, it is sexist as well. It is a sad reflection of the state of cinema in English Canada.

American Feminists

by Sherry Coman

Luce Guilbeault's *Some American Feminists*, which was screened at the University Centre on Tuesday night, is a film that presents the feelings and ideas of a group of prominent feminists. Its achievement is that it reminds us that the movement's struggle is a human one.

Some American Feminists is a documentary which profiles some of America's leading feminists: (Kate Millet, author of *Sexual Politics*, Betty Friedan, author of *The Feminine Mystique*, Lila Karp, Ti-Grace Atkinson, Margo Jefferson and Rita Mae Brown). The film stresses how these feminists have influenced the views of working women and housewives towards feminism.

The stereotypical image of feminists often found in newsreels or literature changes, when these women are seen in more personal settings. Their statements are taken off page and are once again heard from the women themselves; people whose convictions are based on aspects of every day life that

all women experience.

In a series of spot interviews with women on the street, the film illustrates that there is not a stereotyped feminist, and that women who claim to be feminists do so for a variety of reasons: either because they "hear the proverbial click" or as one middle-aged woman said, "because I am female." There is no attempt made in the film to have these women sell their feelings—the film simply acknowledges that these feelings exist.

It is a credit to Luce Guilbeault and her associates Nicole Brossard and Margaret Wescott, that *Some American Feminists* is not indulgent or biased. It is recognition on film of the collective ideas that have helped to forge the feminist movement over the past fifteen years.

Luce Guilbeault is a prominent Quebecois actress who has devoted a lot of her time to projects on or about women. Her most recent film entitled *D'Abord Ménagère* deals with the role of the housewife.

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NO. THE PRIME MINISTER'S ANNUAL MASQUELADE PARTY IS IN THE SMALLER ROOM NEXT DOOR... THIS IS ONE OF MCGILL'S REGULAR DORM PARTIES.

Dorm Day Afternoons

by Daniel Rosen

At its worst, a dormitory is nothing but a hideous hulk where antisocial intellectuals huddle monk-like and alone in island cubicles. At its best, a dorm hums like a luxury liner on a paradise cruise to wherever the whimsical passengers want to go. It's hard to pinpoint just when a total stranger makes the transition to lifelong friend or eternal lover, but to sail smoothly on the sea of college sociality one must begin now.

An ideal place to meet someone is the dorm party. These parties are a veritable buffet of human pulchritude and personality: there is something for everybody. Once there, the best way to enter another's consciousness is through conversation. (There are more bizarre ways, such as entering the room with your cuffs on fire, or wearing a plastic nose with glasses attached, or donning a head-to-toe yellow rubber antitoxin suit, but these alternatives aren't necessarily more effective.) You'll probably first ask the other person what his or her name is, and most likely ask a second and third time. In the end you'll furtively ask a bystander what that person's name was, and thereby avoid the risk of appearing retarded. Of course, if you have already managed to snag your shirttail in your fly or brought a book to the party, you might as well not bother introducing yourself, and catch the first bus for home. A survey of the party will uncover snatches of conversation like: "What are you taking?", "Are you new in residence?", "You live in outer Mongolia? Say, do you know...?", "Your boyfriend has been taking Karate lessons for how long?", "Sure I know him.

He's a real moron. Oh...he's your cousin, eh?". Shortly thereafter you will be breezily chatting away and displaying your knowledge of Kant, black holes, expatriates, existentialism, and extra-curricular activities.

There are other ways of meeting people in a dorm. Borrowing food is one method. This, however, requires careful execution, as there is a tenuous boundary between making someone feel useful and needed, and making a nuisance of yourself. It is advisable to knock timidly and inquire "May I borrow a cracker (teabag, cup of sugar)?" Instead of barging in and bellowing "You got a sandwich?" In any event, this ploy loses its effectiveness as the year wears on.

A water fight is an uncondusive environment for making fast friends, as is walking into

someone's shower and introducing yourself.

Many successful friendships have been initiated by causing a minor accident and then assisting in the cleanup. This method works well in the cafeteria with loaded lunch trays, but it must be handled subtly and slyly in order to preserve the appearance of spontaneity. Running a beeline across the cafeteria, yanking the tray out of someone's hands, and dropping it on the floor may seem a bit premeditated.

Anyway, many dorm-induced strategies for making friends will no doubt prove useful in future social situations. And they can always be saved for college reunions, where you'll hear things like "What were you taking?", "Where did you live?", and "What was your name again?"

Chili's: Hot and Cold

by Gail Helmann

A few feet away from the strobes and chrome floors of the Limelight a small restaurant called Chili's proffers Mexican food in unpretentious decor. In Chili's backroom several tables have been set before a tiny stage to create what one might call a music hall.

And that's the problem with Chili's recent attempt at becoming a part of the Montreal music scene. Woodstock couldn't have happened in the parking lot of the local McDonald's.

Chili's wants to be a place where the natives come night after night to listen to good music in a warm atmosphere, yet water-stained, textured ceiling tiles, and fibreboard

walls scattered with album covers are not conducive to that laid-back (or mellow) feeling.

On the brighter side, one can eat well at Chili's fairly cheaply, while guzzling Sangria or beer and listening to some decent music.

Chris Rawlings played Chili's the weekend of September 9th and was received enthusiastically by a small crowd of what seemed to be Rawlings groupies. He accompanied himself on guitar as he sung of trucking in British Columbia and the life of a Royal Canadian Mounted Policeman.

Another song told of a U.F.O. which had landed on earth so that the aliens might find men to impregnate their women. It seems that some

by Susan Popper

The school year has begun once again, and as the work piles up and leisure time gets scarce, your stomach often can't get its hungry message through to your boggled brain, and you've caught it—"STARVING STUDENT SYNDROME." Take a little planning, mix well with a dose of imagination, and you'll have a miraculous, painless cure...dinner! With time at a premium, it's convenient to have an assortment of quick, easy nutritious recipes handy. During the course of the year I'll try to provide you with a sampling of "quickie cuisine" ideas to try out when "The Grease" doesn't quite whet your appetite.

Why not try going oriental tonight? The following delectables should provide both novice and experienced chefs with a satisfying repast.



Stir-fried Broccoli and Cauliflower

1/2 head broccoli
1/2 head cauliflower
2T. soy sauce
2 T. oil
1/2 c. water
1 clove garlic, minced
1/4 tsp. ground ginger (optional)
salt to taste

1. Cut the flowerettes from the broccoli and the cauliflower. Steam them for about two minutes.

2. Heat the oil in a frying pan. (A wok is great if you have one) Add garlic, cauliflower, and broccoli, and stir-fry for two minutes. Add more oil if

needed. Stir-frying is rather self-explanatory. You stir the ingredients in the pan over a high flame for a short period of time. In this manner nutrients and flavor are sealed into the food. The vegetables are only supposed to cook slightly;



they should retain their crispness.

3. Add water, soy sauce, ginger, and salt. If you like mushrooms (sliced) or you're into sprouting, or you have chop suey sprouts around, throw them in now. Also leftover meat or chicken cut into cubes will add flavor as well as protein to the dish. Bring to a boil and simmer, covered, for two minutes.

4. Remove from heat. Throw in some sesame seeds and or sunflower seeds if you feel adventurous, and Sayonara Hunger!

Note: these recipes leave lots of room for creativity. Most of the fun in preparing dishes of this type is in throwing in whatever's in the fridge. Experiment!

This broccoli-cauliflower combination can be a main course or a side dish. Tune in next week for a fried rice recipe that's a terrific complement to this dish.



graphics by Ben Rosenberg

thing is well under three dollars.

On Wednesday nights Chili's features Hootenannies in the Yellow Door tradition. There is no cover. Thursday, Friday, and Saturday nights a local artist is usually showcased. Although the autumn program has not yet been released, coordinator James Mackie envisions anything from folk to jazz to reggae, limited only by the size of the restaurant. Cover for those nights will be \$1.50.

As a reasonably priced restaurant Chili's is O.K. As a venue Chili's has a ways to go. Still one hopes that Chili's owners will work out the rough spots, for the little eatery could help to fill a wide-open gap in Montreal's music world.

AROUND TOWN

FILM

McGILL FILM SOCIETY

(3480 McTavish)

Fri, Sept 29: *Fellini's Satyricon*, 1969, Italy. 7 & 9:30 L-132, admission \$1.25.

Sat, Sept 30: *A Clockwork Orange*, GB 1971. 7 & 9:30 L-132, admission \$1.25.

Wed, Oct 4: *Who's Afraid of Virginia Woolf?*, USA 1966. 7 & 9:30 L-132 admission \$1.00, SEVILLE FESTIVAL (2155 St. Catherine St. West, 932-1139) admission \$1.99.

Thurs, Sept 28: *Coming Home*, d. Hal Ashby (1978 USA) ... 9:30 *Padre Padrone* d. Paolo & Vittorio Taviani (1977 Italy)

Fri, Sept 29: 7:00 *The Goodbye Girl* d. Herbert Ross (1977 USA) ... 9:30 *Coming Home* ... 12:00 *Reeler Madness* d. Louis Gasnier (1936 USA)

Sat, Sept 30: 7:00 *The Goodbye Girl* ... 9:15 *Coming Home* ... 12:00 *The Rocky Horror Picture Show* d. Jim Sharman (1975 GB)

Sun, Oct 1: 5:00 *The Goodbye Girl* ... 7:15 *The Last Waltz* d. Martin Scorsese (1978 USA) ... 9:30 *The Harder They Come* d. Perry Henzell (1972 Jamaica)

Mon, Oct 2: 7:15 *The Last Waltz* ... 9:30 *Dersu Uzala* d. Akira Kurosawa (1976 Japan / USSR)

Tue, Oct 3: *Dr. Strangelove, Or How I Learned to Stop Worrying and Love The Bomb* d. Stanley Kubrick (1964 GB) ... 9:30 *The Last Waltz*

Wed, Oct 4: *Love and Anarchy* d. Lina Wertmüller (1972, Italy) ... 9:30 *The Devils* d. Ken Russell (1971 GB)

Thurs, Oct 5: 7:15 *Julia* d. Fred Zinneman (1977 USA) ... 9:30 *Jaws* d. Steven Spielberg (1975 USA)

ART

The Montreal Museum of Fine Arts
(3400 Avenue du Musée, 285-1600)

Sept 8 to October 29: *Masterpieces from the fifteenth to the twentieth century*

To Dec 19: *Yves Gaucher* (Highlights of The Collections)

To Oct 29: *Toile de Jouy*

To Oct 29: *Charles Gagnon*

McCord Museum
(690 Sherbrooke St. West)

To Nov 12: *Quebec Diary*, 1950: Photographs by Lida Moser

Centre Des Arts Visuels
(350 Victoria Ave., 488-9559)

To Sept 30: *Lise-Hélène Larin*: Graphic Designer

Saldye Bronfman Centre
(5170 Côte Ste-Catherine)

ERRATUM

In the Weekly of September 21, the address to the *Lainerie du Terroir* was incorrectly given. The correct address is 5717 Sherbrooke W., and the proprietor gives further direction—go into the courtyard and down the stairs.

Road, 739-2301)
Sept 28 to Nov 3: *Canadian Contemporary Sculpture*

MUSIC

El Casino
(316 Ste-Catherine St. West, 866-8228) shows at 9:30 and 11:30 Thursday, 10 and 12:00 Friday

Sept 28- to Oct 1: *Buddy Miles*

Oct 4-8: *Plume*
Every Monday: *The Big Band of Vic Vogel*

The Yellow Door Coffee House
(3625 Aylmer, 392-4947)

Sept 28-30: *White River Bluegrass Band*

THEATRE

Town Stage
(12001 De Salaberry Blvd., 684-1032)

Sept 27-Oct 8: *Dirty Linen*, written by Tom Stoppard. Wed thru Sun- 8:30 p.m.

Chameleon Theatre
(7141 Sherbrooke St. West, 492-0789)

Oct 4-7: *The Man With The Flower In His Mouth* by Luigi Pirandello ... *How He Lied To Her Husband* by George Bernard Shaw. 8 pm. Tickets \$1.00 available at Hall Building

Information Desk, 1455 De Maisonneuve Blvd. 9 am to 5 p.m. (879-2852), and the Chameleon Theatre box office, 7141 Sherbrooke St. West (482-0789)

Centaur
(453 St-François-Xavier,

288-1229)

To Oct 7: *The Primary English Class* by Israel Horovitz

Place de Arts
(82 St. Joseph Blvd. West, 849-2228)

Sept 27-30: *Yesterday Aujourd'hui Tout-Moreau* by Jean-Guy Moreau,

Today...

continued from page 2

Alpha Gamma Delta:

Invites all women of McGill to come and "Munch-a-Lunch" today from 12 to 2 at 3426 Hutchison St. Apt. 5. Come find out what Fraternities are all about. Hope to see you there!

McGill student groups:

All student organizations on campus which have offices or use meeting space in the Union (University Centre) must fill out the required registration form no later than tomorrow. Forms available today at the General Office—Room 105.

Library Workshop—Library Research:

Why wait till spring to panic? Let us show you today how to research your term papers, and spend March break in Florida. The workshop on Library Research begins at the Information Desk on the main floor of the Undergraduate Library today at 1 and 3 pm. To sign up call us at 392-4288, or drop by the Information Desk.

Women's Fraternity:

Tired of the same old food at high prices? Come join us for a free gourmet's delight, from 6 to 9 pm. We're Kappa Alpha

Theta, 3454 Stanley, apt. 4 (286-0652).

Economics Students' Association: Elections for U1, Rep-at-large and Graduate Student Reps will be held today from 11 to 2 in the main lobby of the Leacock Building. Anyone taking at least one Economics course may vote.

Synchro Practice & team tryout: Tuesday, Wednesday, Thursday starting 6:30 pm at Weston Pool, 555-B Sherbrooke St. W. Info? Call Gerry Dubrule 392-4544.

Faculty of Music free concert: Pollack Concert Hall, 8:30 pm. Tom Plaunt, piano. All-Schubert programme: Four Impromptus, op. 90, Moments musicaux, op. 90, Book II, Sonata in B flat major (1828).

McGill Committee for Teaching and Research on Women: Open meeting at noon in room 310 of the Student Union Building. We will discuss plans for the year, the film festival, the newsletter, speakers and nationwide conference which is being planned for McGill, fall 1979. All interested, please attend.

McGill Men's Volleyball Club: First meeting, 5 pm, Student Lounge, Currie Gym. All interested welcome.

Latin American Society: Meeting in Room B15 in Union Building from 6 to 8 pm. Objective: elections and further planning.

Gay McGill:
Gay Coffee House: You're not

the only gay person on campus. Tonight is a great opportunity to meet other McGill gays in a relaxed atmosphere. Music, goodies to eat and interesting people promise to make the evening fun for all. Come tonight at 19:30 to room 425/26 in the Union Building. Free admission (Nominal food charge).

Israeli Dancing:

Israeli Dancing is still here. Tonight and every Thursday (except Oct. 19). Left feet welcome. Beginners 7 pm, Advanced 8:15 pm. Adm. \$1.00.

Sociology students:

There will be a meeting today of the Sociology Students' Association on the constitution. The budget will be discussed as well as the setting up of committees to improve the quality of life on the seventh floor. L738 3 pm.

GAY Coffeehouse

*munch, mingle and mix
with fellow Gay women
and men*

*tonight at 19:30,
in rm. 425/26*

Union Building
sponsored by Gay McGill
Free admission

McGILL UNIVERSITY

DIVING TEAM

Anyone interested in diving for McGill is asked to contact Harry Zarins at 392-4754 or to drop by the Dept. of Athletics — 475 Pine Ave W, Room G3.

EVERYONE IS WELCOME!

THE MCGILL CROSS-COUNTRY SKI TEAM

is recruiting interested
proficient skiers

First meeting

Wed. Oct. 4th

at 5:15 pm in MOLSON STADIUM

First training

on Thurs. Oct. 5th

at 5:15 pm in MOLSON STADIUM

COACHES: Brian Rooney

844-5924

Ingrid Prouty

284-8134

In your spare time...

EARN UP TO \$1000 OR MORE

Be an Authorized Sub-Agent
for the distribution of
CANADA SAVINGS BONDS

contact Vlad Pilar
McLeod Young Weir Ltd.

861-9811

Currie Gym Has Extended its Hours

The gym complex will open for an additional hour Monday through Thursday commencing Monday, Sept. 25 and finishing Thursday, Dec. 7.


Activities will cease at 22:30 hours and the building will close at 23:00 hours.

**The gym will be open
Sundays**

**Starting October 15
from 10:45 to 16:30 hours.**

PARAMOUNT PICTURES PRESENTS

18 YEARS
Adults



CHEECH CHONG'S
Up in Smoke

STARRING CHEECH MARIN AND TOMMY CHONG
TOM SKERRITT BOB ADAMS STROTHER MARTIN
LOUISA MORITZ AND STACY KEACH AS SGT. STEVENO
WRITTEN BY TOMMY CHONG AND CHEECH MARIN
PRODUCED BY LOU ADLER AND LOU LOMBARDO
DIRECTED BY LOU ADLER

STARTS TODAY!

PALACE 638 ST. CATHERINE W. 866-6991	PALACE: 1:15, 2:55, 4:35 6:15, 7:55, 9:35
MONKLAND 5504 MONKLAND AVE 484-3579	MONKLAND: Nightly, 7:20 & 9:10 Sat. & Sun. 1:50, 3:40 5:30, 7:20, 9:10

Don't go tonight to see this movie!

DON'T MISS

**JEANS
&
CLOTHING
SALE**

ON NOW TILL OCT. 6

★ ALL STYLES
★ NAME BRANDS

ROOM 107-108
UNION BUILDING

ALPHA DELTA PHI
Harvest Festival
HOMEMADE DOUGHNUTS,
CIDER & OTHER DRINKS
FRIDAY HAPPY HOUR
Sept. 29
Starts 4:30 PM
3483 STANLEY STREET

GET MORE ACTION *392-8902
ADVERTISE IN THE MCGILL DAILY

REDMEN FOOTBALL HOMECOMING GAME

Last Friday Night we had over 2,500 football fans, McGill's largest crowd in over five years.

Let's show the Golden Gaels that REDMEN FEVER has STRUCK the McGill Campus by having another large turnout of McGill fans.

McGill Redmen vs Queen's Golden Gaels

The only two undefeated teams
in the O-QIFC East Section

**SATURDAY,
September 30
at 2 p.m.
MOLSON STADIUM**

Follow the McGill Redmen
in their quest for a conference title.

WEST POINT CONFERENCE

ON
American Foreign Policy
(West Point, N.Y. — Nov. 15-18, 1978)
APPLICATIONS INVITED

McGill has been invited to send 2 delegates to this conference which will deal with 3 problem areas—East-West relations, Relations among advanced industrialized countries, North-South Relations. Applicants should have some background in international politics, economics or area studies. Interested students should submit an application containing an outline of their background and area of interest by Tuesday, October 3rd, to Prof. Paul Noble Dept. of Political Science Rm. 421 Leacock Bldg. (392-5237)

McGILL
**ARTS &
SCIENCE**
UNDERGRADUATE SOCIETY

ATTENTION

All ASUS sponsored clubs
and societies:

Please inform the ASUS as to your whereabouts! Leave your executive's names and phone numbers, as well as your office location and phone, in the ASUS box in the union, or B22.

The newly-created Board
will be meeting soon,
and it needs YOU!